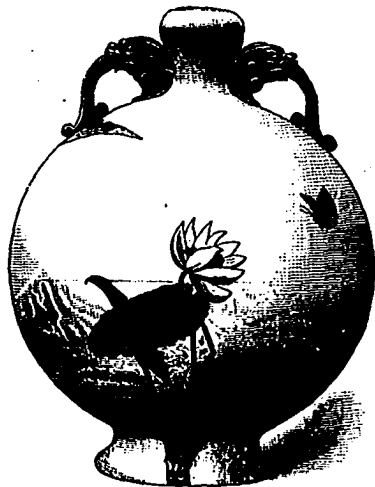


POTTERY AND PORCELAIN AT THE PARIS EXPOSITION.

THE display of pottery and porcelain at the Exposition was so comprehensive and brilliant that, while it must have strengthened the fascination the art already exercised over thousands of admirers, it must also have vastly increased their number. The literature of the art has, within the past few years, received so many additions that some have been tempted to say it has reached its furthest limit. Why any limit should be prescribed for it more than to the literature of painting or sculpture involves a question not easily answered. Writers upon fine art are never at a loss for a subject. Painters and sculptors all over the world are busy making additions to galleries public and private, and their achievements are chronicled and criticised without cessation. Potters and their associate artists are not less busy.



WORCESTER PORCELAIN.

They are at work everywhere—in the far East and in the far West—throwing, moulding, painting, glazing and firing. If there is any relation between the dimensions of the literature of a subject and those of the subject itself, the statement must be appalling to those who have specified the limit of writings upon ceramic art that there are to-day 56,472 persons, male and female, directly engaged in ceramics in Great Britain alone! Many other thousands are similarly employed in Germany, France, Italy, Austria, Japan and other countries. Production is unceasing. Our admiration has hardly rested upon one piece of artistic pottery before it is won by another. They follow each other in an endless succession, and at short intervals there appear works combining so much beauty of color with elegance of form that they are at once accepted by enthusiasts as fresh proofs that the ceramic art is the highest of all the arts. There is no more mistaken idea than that based upon the assumed excellence of all ancient art and the comparative inferiority of everything modern. It is not, therefore, enough to know all about the old Chinese porcelain, about the vases of Greece, about Palissy, Luca della Robbia, Giorgio and the other great names in the history of ceramics. It is necessary to be able to distinguish between the imitator of Oriental art and the inquirer into the secrets of the Oriental workshop. The one would give us the dead semblance of a lost art: the other would revive the lost practice that he might use, it in the conveyance of his own ideas. But it is still more necessary to understand the spirit underlying all forms of decoration, that we may be enabled to welcome as he ought to be welcomed the maker of an original contribution to the sum-total of the beauty that is in the world. Such accessions are not rare. In spite of a superabundance of imitators, the race of creative artists has not yet died out. There is, and always will be, a lively demand for them. The greatest manufacturers are rivals in enlisting the skill of the greatest artists, as well as in supplying the demands of the public. Their compe-

tition begins in the getting together of a corps of workers: it ends in the store-room. We therefore find many artists who once ranked high in their profession in France contributing to the reputation of England and the elevation of English art. It is absurd to speak of the limits of the literature that treats of Sèvres, of Solon and his associates at Stoke, of Bracquemond and his confrères at Limoges and Auteuil, of the artists of Deck, Lambeth and Worcester, and of those who appear bent upon recovering for Japan much of her ancient glory.

The absurdity originated with the mistaken use of the word "mania." "The extraordinary mania for pottery at the present time is not peculiar to our age" is the opening sentence of a pamphlet issued from an English factory, and in its peculiarly contradictory language it contains the explanation of the whole matter. Since the mania is not peculiar to our or to any other age, it ceases to be extraordinary, and in fact partakes in nothing of the character of a popular mania properly so called. By *mania* in this sense we understand a temporary aberration of sentiment, like that of the Dutch when the tulipomania was at its height. The "mania for pottery" was felt centuries ago in Egypt, China, Corea, Japan, Persia and Greece, and gradually spread over all the countries of Europe. It has, in short, affected the most highly-cultivated taste of every people with a claim to culture. More than that, the charm of the potter's art has been felt by peoples like the ancient Peruvians and Mexicans, whose very civilization has a barbaric flavor. When the old resident of the San Juan Valley smeared his earthenware with poor colors, or the Indian drew with a sharp stick a zigzag line round the neck of his clay vessel, was he revealing the incipient symptoms of a "mania for pottery"? There are, of course, many kinds of mania. Any pursuit or pleasure may be so followed that it has all the effect of madness. A man may have a craze for old paintings, for bronzes, for furniture or for one of a thousand other things. Nothing but possession will satisfy his inor-

dinate craving. If pottery be the object of his desire, he is unquestionably afflicted with a "mania for pottery." But to speak of the admiration for a certain kind of beauty evinced by every nation that has even drawn near the threshold of civilization as a mania; to speak of the opening of a people's eyes to a new kind of beauty as a symptom of mania; to speak of intelligent people surrounding themselves in their homes with gracefully-moulded and beautifully-colored porcelain and pottery as maniacs,—is itself to exhibit madness of another kind. The ceramic art is the oldest and the most universally practised of the arts. Men admired the works of the potter before they had an opportunity of admiring either painting or sculpture. The taste has not been ephemeral. It has lasted from the pre-historic age to the present time, and the probabilities are that it will last until time shall be no more. It was dubbed a mania by satirists who had more wit than knowledge—who knew nothing of Oriental art, of Persian and Saracenic faience, of the Hispano-Moresque and Italian majolica—who had probably never heard of Palissy or Luca della Robbia—and who lived in an age unenlightened by such men as Brongniart, Marryat, Birch, Jacquemart and Fortnum. It is a pity that the application of the word should have been perpetuated to an age when culture has a wider meaning and a broader basis, and that the admiration shared in by unnumbered thousands for one of many orders of beauty should be to-day treated in a trifling mood as a whim that will pass to-morrow.

Expositions, as essentially belonging to the list of industrial events, are chiefly valuable to the observer of modern progress and to the student of modern art. This was especially the case at Philadelphia. At Paris the glare of the advertisement of modern wares was toned down

by a background of the antique, shading off into a remote period some thousand years before the Christian era. The halo that emanated from the Trocadéro overspread the colossal structure on the Champ de Mars, dulled the glitter of its



SÈVRES PATE TENDRE.

roof of glass and softened the clank of its machinery. The effect was emphasized by the introduction into the Exposition proper of a few cases of Peruvian and Mexican pottery, of the magnificent collection of the prince of Wales, and of a varied selection of Oriental carpets, metal-work and pottery contributed by Mr. Vincent Robinson of London. But,

broadly speaking, the Trocadéro contained the ancient art—the Exposition proper, the modern. Apart from the very material addition made by the former to the attractiveness of the Exposition, the arrangement had a very important effect. In the Trocadéro were massed probably the richest series of selections from the cabinets of private collectors of pottery and porcelain and from public museums ever brought together into one place. The rarest treasures of antiquity were laid before the public with a generosity beyond all praise. They were so arranged that the visitor could traverse the entire field of ceramics, could discover the position of every country in the history of the art, and study in detail the peculiarities of the forms in which each people has sought to give expression to a universal sentiment. In one case were shown examples of the fine earthenware of Egypt—relics of the art, formal and stiff, but calmly strong, that flourished along the Nile. The countess Dzialynska and M. Paravey exhibited a great number of vases which illustrated fully the forms and decorations of the potters of Greece. These were supplemented by a very beautiful series of Greek rhytons belonging to M. Dutuit. The heads in which these cups terminated were those of the ox, sheep, dog, boar, fox and some other animals, admirably modelled, and all looking as fresh as if they had left not more than a few days previously the hands of the decorators. These and a great number of terra-cotta figurines sufficiently revealed the extent and character of the ceramic art of Greece. In the Basilewski collection the most noteworthy objects were the Italian majolica, the Hispano-Moresque vases and plaques and the faïences of Palissy, the latter numbering nearly fifty specimens. The majolica represented the factories of Faenza, Caffagiola, Rimini, Gubbio, Urbino, Deruta and several others. When to these are added the specimens of Henri-Deux ware, it will be seen that in this one collection the progress of the art could be followed from its introduction by the Moors into Spain down to the establishment of a national art in France.

A score of other collectors sent pieces of Palissy ware, and the barons Alphonse and Gustav Rothschild filled an entire case with the faïences of Palissy and Oiron. M. Dutuit, M. Bardini, M. Gavet and M. Piot were among the contributors of works of the Robbia family, and M. Fau, the barons Seillière and the barons Rothschild showed numerous excellent pieces of majolica from the more famous workshops of Italy. The faïences of Rouen, Nevers, Moustiers, St. Amand and Delft, the porcelains of Sèvres, St. Cloud, Chelsea, Menecy and Chantilly, were among the examples of celebrated European fabrics sent in from a host of private collections and a number of museums to swell the long list of art-works displayed in the Trocadéro.

Eastern art was represented by Chinese, Japanese and Corean porcelains and pottery, Persian, Hispano-Arabian, Sicilian, Armenian faïences, and those of Damascus and Rhodes. These were shown by MM. F. Davis of London, De Liesville, Gasnault, Bing, Taigny, Poirot, Bischoffsheim and others. Although there were no labels or catalogue—nothing but a guide of the most general description—such an array of Oriental colors and forms must have revealed to the most listless passer-by the secret of the fascination of the ceramics of the East. M. Vial was singular in affixing descriptive labels to his Japanese pieces, and it will be a matter of lasting regret to many that his course was not followed by other collectors. But even without such assistance the richness of the display made it possible for every observer to appreciate the wealth of Oriental coloring and to understand the principles underlying the decorative art of the East. It was better than reading many books to see the vases of all the Chinese families—the Green, the Rose, the Chrysanthemo-Pæonian; to look into the old turquoise, the violet, the darker shades of blue; to wonder at the old crackle, the reticulated porcelain, the body-green, the bright yellow—

Light yellow leaves with spots and stains
Of violet and of crimson dye,
Or tender azure of a sky
Just washed by gentle April rains,
And beautiful with celadon.

Near the old Satsuma were several pieces of porcelain that must have been amongst the earliest productions of the native porcelain-makers of Japan. Turning westward to Persia, the enumeration given above will show that it was possible to follow the art from that country throughout its diffusion westward until it reached Spain. There was a regularly progressive series from the Persian plaques of MM. Schefer, Delort de Gléon and others to the Hispano-Arabian vase of Baron Rothschild and the plaque of M. Fortuny. Tiles and plaques of blue or green, or of these colors mingled with flowers of red, told the whole story of Mussulman art, and in the liquid softness of their colors explained the ceaseless efforts of modern artists to restore their beauty to the practice of the art. A hint is here conveyed of one important result, referred to above, of the exhibition in the Trocadéro. The manufacturers of the present day busy themselves to a great extent in probing the secrets of Eastern potters, and when they shall have equalled the pellucid colors of China, and secured that peculiar effect seen upon Persian and Saracenic faience by which the pigments seem to float in the glaze, a new era will open in modern art. Others follow the models presented by the potters of early Italy, of Greece, of France, Germany and England. They copy everything that is old, irrespective of its artistic qualities, under the delusion that the interest at-

taching to the original will attach to the copy, and that the admiration kindled by the one will be reawakened by the other. It will, therefore, be seen that the Trocadéro served the purpose of a book of reference for deciding the question of the originality of the work shown



OLD SÈVRES BISCUIT.

in the building on the Champ de Mars. A comparative analysis of the latter will, it is believed, be found interesting, even if it is not always pleasant to the modern manufacturer, whose efforts are, as a rule, ostensibly directed to the gratification of the public thirst for novelty.

One of the French exhibitors of faience complains of the fickleness of the public.

"It is not," he says; "content merely with beautiful things: it must have others that are more beautiful, its appetite growing faster than it can be fed. The novelty of to-day is not enough: it longs for the novelty of to-morrow. 'By order of the public' it is necessary to make something new, always something new, and the artist and the manufacturer ransack their brains and put forth their best efforts: 'Master, behold! Are you content?'—'Make something new,' replies the public, and goes on repeating the order without ceasing."

It is perhaps a little singular that the

sea and other places, and with copying the majolica of Italy or the wares both early and contemporary of their own country. There is here ground for a classification of the magnificent display made in the French section into original works, including those which appear as evidences of the respective manufacturers' successes in transferring to their palettes the colors of the Orient; copies of modern work; and copies of the older celebrated wares of Europe.

The national factory of Sèvres enjoyed a place of honor in the grand vestibule of the building, and the imposing

character of the display fairly entitles it to the precedence among modern fabriques. The grandiose dimensions of many of the vases, their great number, their handsome mountings and their beautiful colors rendered the exhibit in its costly magnificence not unworthy of the reputation of Sèvres. The best of the colors were a deep marble blue, turquoise, yellow, soft gray, dull green, a very soft and clear pale yellow, and a pink. The decorations and combinations of material were in many instances peculiar to the national workshop. Among the most artistic and most richly decorative of the smaller vases were one



DECK FAÏENCE PLATE.

complainant should be himself an imitator—not of the potters of antiquity, but—of a contemporary. The others who are engaged in France in the same work of imitation are turning their efforts in nearly every direction. The widespread taste for Oriental art has induced many to look to China, Japan and Persia for models. But the difficulties to be encountered in such a path deterred many from attempting to cope with them, and these, falling to a lower plane of imitation, have contented themselves with reproducing forms that originated among the porcelain-makers of Dresden, Chel-

with blue flowers lined with black laid upon a ground of grained gold, and another, to match it, in which the colors were reversed, the ground being blue and the flowers darker blue and gold. A third approached in form the Chinese *lancelle*, and was decorated with leaves and insects in deep blue touched with gold laid upon a ground of grained white. The effect thus secured was very striking. Figures painted in *pâte-sur-pâte* appeared upon many pieces both large and small, but in most of the former lost the transparency that is one of the charms of this kind of work. The

fact is probably to be attributed to the thickness of the paste-pigment rendered necessary by the size of the figures. An example of *pâte-sur-pâte* was an elongated amphora set in a mounting of brass, with a nude figure painted upon, and seen in strong relief against, a dark and very brilliant ground. Another vase of mottled bluish-gray was set in a heavy metal stand, and had a circlet of the same round its neck. On the upper part of the body were two figures, one on either side, and between them two festoons of flowers and leaves were crossed. The figures and wreaths were both in white biscuit. A large case of smaller pieces contained several very good specimens of reticulated porcelain and grains-of-rice work, both in well-known Chinese and other patterns, and also a number of groups and statuettes in biscuit. When to these are added a few examples of table-services, a sufficiently clear idea will have been conveyed of the scope of the Sèvres exhibit, and of the manner in which M. Robert is employing the resources of the

national establishment. With its exceptional advantages, and its freedom from the necessity of entering into active competition, it can venture upon works and carry out designs that entitle it to the rank of the first factory in Europe.

The rest of the French exhibits were widely scattered. A vase by Deck after the style of the Alhambra occupied a central position in a *salle* otherwise filled with the works of decorators, designers, enamellers and workers in terra-cotta. The latter, as a class, was excellent, and in every respect—the fineness of the

paste, the finish and the originality of the designs—might have been studied to great advantage by American workers in the same material. Reduced copies of famous antiques formed a small minority of the whole. One very significant piece was the bust of a young girl, *Alsace*, holding to her bosom a scroll bearing the word "France." Madame Cahours and MM. J. C. Laroche, Carpeaux and Barthe were among the exhibitors. Upon a pedestal near by stood one of the most remarkable works of its class in the Ex-



DECK FAÏENCE PLAQUE.

position—a faïence statue of Henry IV., by Deck. It has, since the Exposition closed, been sent to Italy; and while deserving all admiration for the modelling and as an example of successful contention with the difficulties—which in its case must have been extreme—of coloring, glazing and firing, it was not a work that many will care to have repeated. In the central vestibule, and adjoining each other, were two large tile-pieces, one by Deck, the other by Boulenger, both so broken up by the masonry of the wall into which they

were built that their effect was totally destroyed. One could do little more than admire the beauty of the colors and attempt to construct the design out of its detached fragments.

M. Th. Deck is amongst those who, while largely influenced by the Oriental, and attempting at times to reproduce both colors and decorations, has never lost sight of the fact that true art is original. His palette has, after long and assiduous experiments, been enriched with many colors closely resembling those of the East—the Rhodian red and the soft blues and

another specimen of brilliant and rich coloring, and all the portrait plaques were very soft in tone and finely tinted. All Deck's works are *faïence*.

The Haviland *faïence* has called into existence a great number of imitators, none of whom approach the original. Laurin, who shared in the discovery of the Haviland process, showed a number of good plaques, but his vases were decorated in styles that were comparatively harsh and cold, the floral ornamentation appearing particularly hard in outline upon darkly-colored grounds. The first



HAVILAND PORCELAIN.

greens of Persia. His turquoise, dark blue, violet, gray, and a dull green are all beautiful and are admirably handled. Several ribbed and graved turquoise pieces were deep, clear and gracefully moulded. When it is said that his plaques after the Persian were by far the best in the Exposition, a bare fact is stated, but they were in point of art far below those in which the same pigments were used in working out his own designs. This is said after vividly recalling the Persian pottery shown in the Trocadéro. There was one small plaque, with a ground of turquoise and decorated with a freely-arranged bunch of cereals, poppies and daisies, that to an artist was worth all the "Persian" ware on exhibition. A pheasant plaque was

of the imitators were the manufacturers of Gien. They exhibited one vase by Felix Lafond—whose mark appears upon many of the Haviland pieces—decorated with a female figure upon a monotonous and cold ground. These were followed by Schopin of Montigny, Jules Houry, Lefront of Fontainebleau, Ch. Houry and several others, whose imitations, though very weak as a whole, probably supply in part the demand for a style the excellence of which first made it fashionable. We might sum up in one example—the rural scenes of Ch. Houry—all the works of those who have adopted this method. The designs are very often good, and always better than the execu-

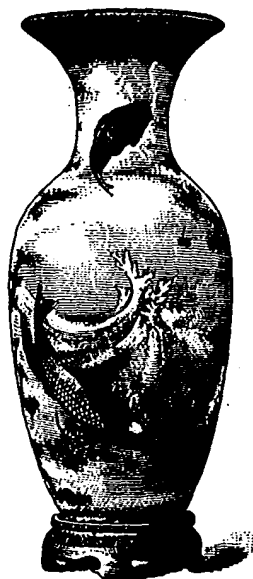
tion. The colors are daubed upon the grounds, and the figures are seldom otherwise than distorted. Trees appear to be pasted upon the skies. There is no softness of shading, and when the artist attempts a graduation of tints he at once involves himself in a haziness of outline. Of the *faïence* exhibited by Haviland & Co. of Limoges and Auteuil it is only necessary here to mention a new kind of decoration and a new quality with a warm creamy paste. There were several examples of their original *faïence*, which was first brought under the notice of Americans in the pages of this Magazine, and these were marked by all the strength and beauty of coloring which first attracted attention to what

has proved to be the greatest contribution to the ceramic art of the present day.* The new faïence is decorated in a style somewhat similar to the flat-painting of the older ware. The beauty of the colors is greatly enhanced by the rich body-tint. The new method referred to of decorating the original ware is by means of figures separately modelled, attached to the surface of the pieces and left unglazed. The Haviland porcelain showed in only one instance—a series of plates decorated with scenes treated in the Japanese style—a tendency toward falling in with the popular demand for Oriental art. With this exception the decorative designs and forms were original, and in this respect the exhibit was, in all the varieties of ware, without an equal in the Exposition. Amongst the more remarkable works were a faïence tile-piece by Madame Bracquemond, a porcelain service decorated with flowers by Pallandre, and a charming little vase of cream faïence, with its top and bottom encased in a netting of blue and the body sparingly ornamented with flowers. Of the other exhibitors from Limoges, Demartial Talandier had several decorated services; L. Sazerat showed *pâte-sur-pâte* and lusted porcelain (*porcelaine nacrée*); J. Pouyat also showed *pâte-sur-pâte* decoration and a number of services of fine translucent paste; Gibus & Redow, well known by their works in *pâte-sur-pâte*, exhibited some excellent specimens with the figures upon chocolate panels reserved in a ground of blue. It was, in fact, by its *pâte-sur-pâte* decorations that, outside of the Haviland exhibit, Limoges was chiefly represented at Paris.

Of those who have most closely followed Eastern art the precedence must be given to E. Collinot, whose display was tastefully combined with tapestries in recesses at the four corners of a pavilion. As a rule, this faïence lacks the warmth of that of Japan, upon which a

* It is a singular fact, and one not to be lost sight of in forming or strengthening an opinion, that while the house of Haviland was at Philadelphia entirely overlooked by the judges in drawing up their honor list, it was at Paris awarded a gold medal and the decoration of the Legion of Honor.

great deal of it is modelled. The flower-painting upon some of the buff vases was highly creditable, but so long as the factories of Satsuma and Kioto are busy turning out the original for the delectation of Western barbarians, it must remain a mystery as to what portion of



JAPANESE PORCELAIN.

the demand is met by French imitations. No account is here taken of the immeasurable superiority of the Eastern work. Collinot's "Persian" plaques are far removed from those seen in the Indian Pavilion or the Trocadéro. With the exception of the red, the colors are hard, and nothing more than an imperfect idea is conveyed of Mohammedan arrangement. M. Collinot does not hesitate to decorate faïence in patterns taken from the blue-and-white porcelain of China, nor to make kyllins in turquoise and violet faïence like those in porcelain brought from the East. As showing the condition of the art in France, the following exhibitors may be added to the list of imitators: Barbizet fils, of the "*fabrique de poterie de luxe et d'art (genre*

Bernard Palissy)," has apparently no intention of ever attempting anything but the production of Palissy ware, and who is kept in countenance by Pull of Paris, who also makes Della-Robbia and Henri-Deux ware, and by Avisseau of Tours, who made a small exhibit of Palissy and Henri-Deux ware; Léon Barreau of Paris restricts himself to *porcelaine tendre*,



MINTON FAÏENCE.

in imitation of old Sèvres, Chelsea, etc.; Vion & Baur make a specialty of Dresden styles in statuettes and raised flowers; E. Clauss of Paris ranges freely over the field presented by Sèvres, Dresden, China and Japan; Thibault of Blois affects chiefly the old Italian, and is accompanied by Montignon of Nevers and by the Faïencerie de Gien, whence are also issued vases and plaques in the Japanese and Persian styles respectively, and some wonderfully well-drawn and colored plaques; F. Goidau of Paris imitates Eastern and French wares in the most unprejudiced

manner; Majarille of Nancy follows the Chinese, Japanese and Saxon; Brianchon showed a few pieces of Palissy ware, but continues to retain as his distinctive product the *porcelaines nacrées* that attracted a great deal of attention at Philadelphia. The list might be lengthened, but will probably be considered long enough to show that, high as France stands in art, it has also produced an abundance of workmen who are perfectly satisfied with borrowing from neighboring nations and from each other.

Sarreguemines, Longwy, Blois, Creil, Bordeaux and Nancy were all represented, but Barluet & Co. of Creil, D'Huart frères of Longwy, and Ulysse of Blois alone appeared to be progressive. Optal Milet and Clément Massier of Sèvres showed some very fine colors on faïence, and of the other exhibitors the most prominent were Boulenger & Co. of Choisy-le-Roi, and Pilliout & Co. The porcelains of the latter are not all original, but the beauty of the colors and shapes, and the admirable finish of such pieces as a "grains-of-rice" jar with star-shaped incisions, made the corner they occupied exceptionally attractive. Boulenger's faïence was amongst the most artistic in the Exposition, and showed a wonderful mastery of technique.

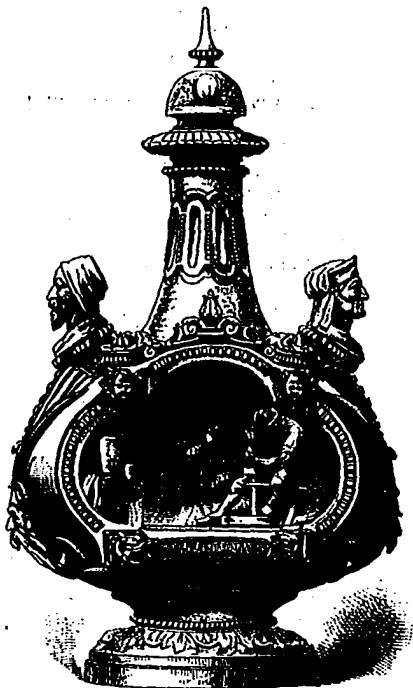
From Russia there came a few specimens of faïence in Italian styles, and a few of the stoves of which Northern nations make a specialty. The best were shown by Sweden. To Rosstrand also the Exposition was indebted for an exhibit of earthenware in the styles and shapes which it has made its own—round hooped vessels with flowers and in high relief. Norway contributed only a few terra-cottas painted in oil; and when it is said that Denmark was represented by Ipsen and Wendrich, it need hardly be added that it was there one found in modern dress the ancient forms of Greece. By a singular coincidence, the sections allotted to Denmark and Greece were side by side. One could step from the latter, where nothing was seen to remind us of the amphora, kylix, oinochoë and hydria, into Denmark, and there find them piled up in abundance—a pyramid

of classical art. Surely it was pardonable to regret that the pottery of Greece did not appear in Greece, and that the skill of her prime had passed so utterly away to a distant stranger that she was left unrepresented in the art she once made her own. The Royal Porcelain Factory of Copenhagen made an exceedingly interesting exhibit of its old products, dating from 1785 to 1795, or between ten and twenty years after the time when the works were taken in hand by the government.

Italy has no longer an original ceramic art. It showed nothing but Doecia copies of Capo-di-Monte porcelain, and an abundance of imitations of Robbia ware and of old majolica. The Castellanis of Rome are amongst those who are helping the noble Ginoris to flood the world with copies of the wares that made Italy famous. Spain also rests inactive. Of Austria the most important thing to be recorded is that at Vienna is still perpetuated the decoration of porcelain with heavily-gilded borders and paintings of classical scenes. Boch *frères*, the Belgian potters, displayed a quantity of blue and white *saïence* in the styles of Delft, and M. Delin of Brussels showed a number of rather curious than attractive plaques and vases.

The Orient was represented by China and Japan. Upon a contemplative observer the section of the former could have had none other than a saddening effect, so wide was the chasm dividing the China of the Trocadéro from that of the Champ de Mars. One single vase may be referred to as affording an exhaustive commentary upon Chinese art. It was painted in blue, the color in which the Chinese worked some of their greatest wonders, but the tint was neither that "of the sky after rain" nor turquoise nor Nankin, and the figures in the panels were mere blotches of thick, dull color. Upon Japan rests the burden of maintaining the prestige of the potters of the far East. From Satsuma came an abundance of the buff *saïence* profusely dec-

orated with flowers which it has made for nearly three hundred years. The decorators of Arita sent some wonderful porcelain painted with all kinds of subjects, from landscapes and birds to diabolical monsters. Ota sent the most remarkable specimens of skilful modelling in the Exposition—vases in coarse paste with crabs true to the life crawling over the body, and one pair of wicker-work jars of a



WORCESTER "KERAMOS" VASE.

brown color decorated with a vine-branch with withered and changing leaves. So perfect was the resemblance to willow baskets that many were deluded into the belief that these jars were the crates in which some of the *saïence* had been packed. The porcelain of Kaga was rich with red and gold, and from the same centre came the most perfect representative of the Japanese devil, a terrible being of most ferocious aspect, with his hair in a storm—a Japanese version of the Apol-

lyon of John Bunyan. Lastly, there may be mentioned a pair of vases from Tokio decorated with fishes swimming in swiftly-running water splashed with drops of white enamel. The last was a marvelous example of the suggestive style of painting peculiar to Japan.

The British section shared with the French and Japanese the admiration due to living art—living, as opposed to that given up to exhuming the dead. There were twenty-eight exhibitors. The Mintons of Stoke make Palissy ware, Satsuma, Indian, Henri-Deux and Persian ware, and in the course of their experiments with these things have discovered several very fine colors and developed a great deal of skill. Solon's pâte-sur-pâte was shown in a splendid array of vases and plaques that were without exception the best specimens of this style in the Exposition. The stall of the Royal Worcester Works was distinguished by a pair of "Keramos" vases, a kind of anticipatory illustration of Mr. Longfellow's poem. The decoration consists of heads of famous artists on the handles, and, in panel recesses, groups representing the processes of throwing, modelling, painting and firing. The design is, to say the least, unique, and it is admirably carried out. The Worcester exhibit was both imposing and pleasing, and although Japanese art appears to have a strong attraction for the decorators of the Royal Works, some of the best pieces were original. The Wedgwoods appeared with a number of copies of the works—including the Portland Vase—associated with the names of the founder of the firm and of Flaxman. The best of the Copeland pieces were an open-work service, a small jewelled set and a few examples

of their parian. The exhibit was small, and did not fully represent the productions of the factory, but it was well selected, and calculated to maintain a reputation that is amongst the first in England. Outside of the firms mentioned, and until we reach Mr. Doulton, there was a vast space given up to what was possibly very good work in the manufacturers' sense—good tiles, earthenware and domestic porcelain—but hopelessly mediocre in point of taste. The great Lambeth workshop is becoming greater year by year. The Doulton ware is more thoroughly original both in body, color and design, and the Lambeth faience is less cold, than when it was seen at Philadelphia. The ground colors are richer and warmer, and the ornamentation is more freely disposed. A novel method of decoration consists of faience pâte-sur-pâte. A fountain which stood in the Street of Nations was in every way remarkable as an example of careful workmanship and of design, the expressiveness of which consisted in the elaboration of individually suggestive details. Mr. Tinworth also showed a number of the terra-cotta tablets by which he is widely known or remembered in America. The Doulton exhibit was one of the few at which one was never tempted to revert to any of the treasures arrayed in the Trocadéro.

A survey of the whole field shows some curious things: England and France hesitating between originality and imitation; Palissy retarding the development of the national art he helped to create; Italy aping the manners of its own youth; China rapidly nearing dissolution; and modern Japan rising upon the ruins of old Japan.

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